

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1972

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THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1972

TO: The Director
FROM: Janet Gaylord Moore

1972 was the first full year for this department in the Education Wing that was opened to the public in February of 1971. It was a year that brought many rewarding experiences and a number of staff changes.

Two innovations provided challenges and, we hope, some fresh insights to all of our programs. With help from the Gund Foundation, Ursula Korneitchouk inaugurated an imaginative Saturday program for Spanish-speaking children. In January, a federally funded program planned by the East Cleveland Board of Education and the Graduate School of Education at Case Western Reserve University was launched in a number of institutions of the University Circle area. This project at the Museum, under

the direction of James A. Birch, brought 900 children and their teachers from three elementary schools, grades one through six, to spend concentrated time - two weeks of half-days - in our studios and galleries. Painting, ceramics, creative writing, and the dance widened horizons and encouraged new ways of thinking and looking. The undersigned inquired of a small artist, working alone in a classroom, who she might be. She replied with obvious pride, "I belong to the enriched and extended school year of the East Cleveland Project and we are the only school in the country that has this plan." A much fuller report than can be included here is now in preparation.

Statistics cannot tell the whole story, but it should be noted that the total number of adults and young people in our education programs (and this includes attendance at films) was 156,712, a small but noteworthy increase over 1971, when large numbers were attracted by events connected with the opening of the new wing. A slight decrease in the numbers of adults in

our program in 1972 was offset by the number of young people, 91,248 in our classes and programs, on weekdays, Saturdays, and in the summer.

We carried on an effort to make closer contact with teachers in this area through an In-Service Course, "The Museum and the Humanities"--twelve weeks of two-hour meetings, a cooperative undertaking of this staff, coordinated by Celeste Adams. Dorothy VanLoozen continued her meticulous administration of the school program, assisted by Rita Myers, and by Bernice Spink, our altogether admirable Appointment Secretary. The teaching staff has been interested in developing special programs that involve a series of visits from selected school classes--in the high schools, for example, language studies or the humanities approach; in the elementary schools, an introduction to painting and sculpture for children through rhythmic movement, or classes for those with impaired hearing or vision. Teaching in our galleries or going into the schools, Alexander Saulsberry and Roland

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Ruhrkraut represent the Cleveland Board of Education at the Museum.

Six education exhibits were planned and installed on the classroom level under Janet Mack's direction. Under her guidance the Audio-Visual program continued to attract the public who came for special exhibitions. It served also as a bridge to the collections for our own classes and for other teachers who wished to introduce students to the works in the galleries in this way. Eighty programs now listed in a brochure are available for viewing on request.

The 16 mm. sound and color film, "The Dance of Shiva" prepared under the direction of Jay Hoffman and Martin Linsey preserves for us some of the poetry and interpretive skills of Vishakha Walker as she dances her vivid explanations before the image of Shiva Nataraja in the Indian Sculpture Gallery.

Edward B. Henning, Curator of Contemporary Art, generously designs for us the Adult Film Program presented in the Gartner

Auditorium. The series for the late winter and spring was devoted to recent films from Eastern Europe. Musicals and comedies from Hollywood in the 1930s enlivened the summer evenings. The fall program presented French films of the 1960s, La Nouvelle Vague, in contrast to selected works by directors from four other countries.

In the publications program of this department, Adele Silver edited a new brochure, "Introduction to American Art in the Cleveland Museum of Art". Planned primarily for teachers, this series of brochures seems to appeal to the general public. A total of 4400 copies of the six brochures now available have been bought at the Sales Desk. Material for a more or less anonymous publication of the Museum, the quarterly Calendar, is assembled in this department. It owes much to Miriam Rubin's careful preparation. Announcement of twenty-two members' courses and of eight guest lectures presented by this department appeared in these 1972 Calendars.

In the joint program with the Art History Department of Case Western Reserve University, ten courses were presented by members of the curatorial staff. These and others taught by University faculty were held in the classrooms and lecture halls of the Education Wing. Three Ph.D. candidates on full fellowship inaugurated our new Art Museum Studies Program in September. In addition to regular lectures in Art History, they took courses taught by the Museum staff in the history and philosophy of museums and the special problems and operation of each curatorial, administrative and service department. Field trips were made to dealers and museums in Toledo, Detroit, and New York.

On June 1, James A. Birch was appointed Assistant Curator of this department, and on September 1, Janet G. Moore was appointed Curator. James R. Johnson, Curator of the Department of Art History and Education since 1967, had resigned on August 31 to become Dean of the College of Fine Arts at the University of

Connecticut. From his position as Assistant Professor of Art History at Western Reserve University, he came to the Museum in 1959 as Associate Curator, working closely with Dr. Thomas Munro in his last years as Curator of this department. Coordinator of the joint program with the University, Dr. Johnson was a thoughtful teacher of the popular Introduction to Art History, and of courses in the medieval field. He believed that the teaching staff of this department should represent a varied preparation and experience, that our concern should be the confrontation of an individual with a specific work of art, and that commitment to the art of teaching should infuse all our undertakings. He welcomed the opportunities of the Education Wing and he set us on our course.

Respectfully submitted,

JANET GAYLORD MOORE, Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1972

STAFF CHANGES:

Nina Gibans, resigned March 31
Vishakha Walker, resigned May 15
James A. Birch, appointed Assistant Curator June 1
James R. Johnson, Curator, resigned August 31
Janet G. Moore, appointed Curator September 1
Evelyn Mitchell, resigned August 31
Adele Z. Silver, added a fourth day, September 1
Helen Borowitz, added a third day, October 18
Tom Hinson, started one and one-half days, September 19
Tom Hinson, resigned December 14
Marlo Coleman, started two days, September 7
Meg Ostrum, started two days, September 12
Joellen DeOreo, started one/two days, October 3
Betty Toguchi (office) started 1 day, October 22

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

STAFF LIST
December, 1972

Full Time

Moore, Janet G.
Curator

Birch, James A.
Assistant Curator

Van Loozen, Mrs. Dorothy
Asst. Curator for Administration

Mack, Janet
AV Program & Education Exhibits

Linsey, Martin
Lecturer & AV & Film Program

Stevens, Gordon
AV Program-Technical

Silver, Mrs. Adele Z
Editor, Education Publications

Myers, Mrs. Rita
Instructor; Asst. School Scheduling

Korneitchouk, Mrs. Ursula
Instructor, Asst. Adult Program

Adams, Celeste
Instructor, Coordinator In-
Service Course

Hoffman, Jay
Instructor & Film Program

How, Paul
Instructor, Far Eastern Studies

Rubin, Mrs. Miriam
Secretary to the Curator
(four days per week)

Spink, Mrs. Bernice
Appointment Secretary

Toguchi, Mrs. Betty
Secretary (one day per week)

Parrish, Denise
Secretary and Assistant
Studio Classes
Receptionist, Classroom Level

Instructors from Cleveland Public Schools

Ruhrkraut, Roland

Saulsberry, Alexander

Part-Time Instructors

Wilson, Linda

Borowitz, Mrs. Helen

DeOreo, Mrs. Joellen

Coleman, Marlo

Ostrum, Mrs. Martha

Set-up and Projection

Martin, Edwin

Hazelhurst, Harold

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education

SUBJECT: Adult Groups, 1972

Total attendance at Education Department programs increased slightly -- 156,712 in 1972 as against 156,379 in 1971. But there was an approximate increase of 10,000 in the number of young people listed, and a corresponding decrease among adults.

These may be some of the reasons:

The total figure for the in-service course last year came to 1,680. This year it seemed wise to limit the enrollment, making the total about one-third that number. The popular cooperative course given by the curators for collectors was not equalled in numbers by any members' course in 1972. Another possible explanation is that, in the fourth quarter, Dr. Johnson was not teaching his large introductory course. Janet Moore took a limited number of classes, and Vishakha Walker, Nina Gibans and Evelyn Mitchell, who each had a following among certain adult groups, were no longer with us.

Groups varied from a series of six meetings, conducted by Mrs. Korneitchouk, for veterans from a drug addiction clinic and mental patients to a two-day visit from docents of the Art Gallery in London, Ontario, an afternoon for Brandeis Trustees, an evening for a Harvard-Radcliffe Alumni group and visitors from a U. S.-Japan International Conference on Macromolecular structure. Mr. How was able to speak to this group of Japanese scientists in their own language.

More than fifty colleges and universities in Ohio, New York, Pennsylvania, Michigan, Illinois and Canada scheduled with us, more than half of them guided by their own professors. Many colleges, such as Oberlin, Wooster, Kent State, and the local colleges, scheduled many times.

We note without much regret a diminishing number of reservations for convention wives -- twenty in 1962, two in 1972.

The in-service course, "The Humanities and the Museum," (twelve two-hour meetings) included this year a group of fifteen graduate and undergraduate students registered for credit at Case Western Reserve University in an extended session. Celeste Adams and Janet Moore were responsible for the program, in which most members of the department took part.

Consultation with individual teachers continues by appointment. A half-day workshop was conducted by Mrs. Van Loozen and Miss Adams for Chalta, The lay teachers of the Catholic Diocese, and an afternoon meeting was arranged by Mrs. Korneitchouk for the social studies teachers of the Catholic Diocese, modeled after some features of the in-service course.

In the fourth quarter of this year, Mrs. Korneitchouk has shared responsibility with the undersigned for the scheduling of adult groups.

The Women's City Club, the College Club of Cleveland and the Lakewood College Club have continued to come for their own courses, usually based on special exhibitions or recent members' courses. It is here that the subject of special courses for special groups, however loyal to the Museum, may have to be reconsidered if time is to be found for a new initiative in adult education. This observation includes also those favored ladies who, in my opinion, are inclined to impose on the time and good will of the director and the curators.

Another question is how to make staff more available for lectures, etc., on Wednesday evenings and perhaps even on Sunday afternoons.

Respectfully submitted,

Janet G. Moore, Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Education

FROM: James A. Birch, Assistant Curator, Department of Art History
and Education

SUBJECT: Annual Report, 1972

On February 19, 1972 the Saturday program for young people began. Registration for members was held on February 3rd and 4th from 2:00 to 4:30 p.m. and February 5th from 10:00 to 3:00 p.m. for non-members. Enrollment: 572.

Film-making and Young Gallery Masters were continued from the Fall semester.

New classes offered in the morning from 9:30 - 11:00 were:

Luminal Art for ages 9 - 12

Three-dimensional Studio for ages 10-14

Art of Other Nations for ages 9 - 12

Crafts Workshop for ages 6 - 7

Story-telling and Creative Writing were combined into one class.

Afternoon Studio for ages 4 - 12 was begun on a regular basis with the classes divided according to enrollment and age. A class in drawing for teenagers was created for the afternoon also. The film program continued.

Classes ended on April 29 with an informal open house for parents and presentation of the Luminal Art show.

The Summer Session began on June 20th with Registration beginning June 8th through the 10th. All classes were offered on a Tuesday-Thursday schedule or a Wednesday-Friday schedule so that a child could come for only one class two half-days a week, or as often as four classes four full days a week.

Enrollment: 525.

A very successful new class was Art for Mother and Child. In this class mothers and their three-year-olds learned to create and guide together.

Enrollment was not great enough to fill all the classes and some, such as Movement and Magic Gardens, were cancelled. The classes that do not totally center upon working with materials often fail to fill.

Classes ended on July 28, 1972.

The Fall Semester began on October 7th through December 16th with no classes held on the Saturday after Thanksgiving. Registration was on September 21st, 22nd and 23rd.

Enrollment: 410.

The only new class offered was Shadow Puppet Theatre which replaced Luminal Art. A special Poetry Workshop for Children was offered on November 11th. Its great success was due to the talents of the young New York poet Tony Towle who led the workshop.

In general, registration was below capacity, although certain classes filled very quickly. The majority of the students coming on Saturdays were between ages of four and ten years old.

In order to reach more teenagers, especially some in the immediate community, two afternoon classes were added to our program. On Wednesdays from 4:00-6:00 p.m. a workshop in painting and drawing drew a small but successful following (though not from the neighborhood). A seminar on western painting from 1300 to the present drew a full class of quite intelligent and interested students. This class met on Tuesdays from 4:30 to 5:30 p.m. and was staffed from the Education Department lecturers. There were eight lectures from October 10th to November 28th.

Saturday classes from Parma and Lakewood School Systems continued on a regular basis, with the lecture fees paid by their respective school boards.

The Fall film program followed the same schedule, but certain more adult or artistic films were shown. The response to a film such as Romeo and Juliet as performed by the Royal Ballet was most encouraging.

Activities for Young People ended for the year on December 16, 1972.

THE EAST CLEVELAND PROJECT

January 3, 1972 began a new program at the Cleveland Museum of Art. Funded through a two year grant from Title ESEA, the East Cleveland Project began a major experiment in the Cleveland Museum of Art's Education Department.

The East Cleveland Board of Education stated that:

The Joint Council, composed of representatives from the Board of Education and the school's instructional staff, Case Western Reserve University, and each elementary school district, was very concerned with the fact that children have different rates and styles of learning and that students are exposed to only a few of the many educational opportunities in Greater Cleveland.

There were 300 children included in the program from first through sixth grades, with 50 children enrolled at each grade level. Most of the children were from families who elected to have their children in the program, although some were recommended by teachers. Every six weeks, two classes of each grade level spent their school day away from Chambers School, which was the first East Cleveland School to enter this program. These students spent two hours each day (either morning or afternoon) for an entire week of classes at the Cleveland Museum of Art, Karamu, the Music Settlement House, the Natural History Museum, the Health Museum, and Red Raider Camp. After a six week period, the students return to each institution for a second week. Their school calendar gives week-long vacation times during the school year in addition to regular holiday vacations; however, the "enriched and extended school year" extends through July.

If only a few words were used to describe the theme of the East Cleveland Project at the CMA, they might be flexibility, creative experience through

individual expression, the development of a special personal relationship between the boys and girls and the teaching staff and their assistants, and, most important, the Museum and its collections. Because of this special and deep exposure, the opportunities for future contact between the students and the CMA seem promising.

At the initial meetings, the guidelines for the East Cleveland Program set up categories under "Exploring Man's Creative (mind and spirit) Experiences Through His Art."

- A. His relationships with people; family, child to child, others
- B. His imagination
- C. His environment; natural, man-made
- D. His own image
- E. His powers to overcome, explain what is beyond reason; i.e.
scientific phenomena - myths stories
- F. His ethics - moral behavior

These guidelines were purposely broad to allow and encourage the flexibility which has helped to make the program strong.

The weekly outline for each class was basically the same, beginning with an Introduction to the Museum on Monday mornings. The remainder of the morning was spent in two half-hour sessions, Creative Writing and Studio. Tuesday and Wednesday the entire morning was given either to studio work or to Creative Writing. Thursday and Friday morning were full sessions: Ceramics one day, "Movement in the Galleries" the other day.

After acquainting them with the African galleries, an Art and Movement instructor would move the children into the Contemporary galleries where they would find rhythms, regular and irregular, in paintings. When they had finished thinking and practicing, they would move in response to the rhythmic lines, shapes, colors, in the paintings.

In Art and Movement, a personal relationship between the student and the object was developed. Human expression rather than factual information was the basis for discussion. For example, with the Japanese Screens, the children talked about lines, how many different lines in the body, how you can feel a crooked line, straight line; movement in the body. Once they began to see lines in themselves, they were told to look for lines in the screens -- could they feel the lines they saw in the screens?

For one project, the first grade children reproduced themselves with full body outlines traced on brown paper after assuming some yoga positions. Then they clothed their paper-selves with paint. Another session with a studio class involved third graders exploring the delights of a blindfolded "trip" around a table with many textural experiences - steel wool, egg shells, cloths. After this discovery, the children visited the Contemporary galleries where painting with textures was emphasized.

Children created their own "museum pieces" out of clay after a "looking background" in the Oriental, African and Egyptian galleries. They realized that what they created was not unrelated to what was created centuries ago in other countries.

In Creative Writing, the fifth grade wrote about a shape as if they were that shape:

A square is a shape
 A shape is a square
 and no one knows its there
 it is long like a stick
 and it has 4 corners like this
 and it is all kinds of colors
 I like one color of a square
 It is orange and it gives me a happy feeling.

Or they might file a "Missing Person's Report" describing a Miró sculpture in exact detail.

Feelings about CMA were expressed by Deloris Benjamin:

The art musum is the place to be.
To see all the art that you want to see
The people there are nica to ma.

The most exciting consequence of the East Cleveland Project was the positive feelings of those people involved in the project, and the extensive outreach these feelings generated.

Children related closely and personally to the Museum, as Dr. Masia viewed it at the final evaluation meeting in May of 1972. The students' interest in their work allowed visitors to come and view the class without hurting the flow of their work. Chambers School teachers learned more about their own students' abilities in a less structured setting. Some East Cleveland teachers feel they can bring children back to the CMA on their own. Dr. Masia concluded, "The CMA is central to the whole project with the other institutions." Because of more exposure to the Museum, more East Cleveland teachers have become Museum members. Some of the children want to attend summer classes here. On the Open House night, parents of the students were impressed with their children's knowledge of the galleries and the relaxed, "at home" feelings the children displayed.

The college girls and others who assisted the teachers were equally enthusiastic. Both college and high school students have benefitted by using the program as an accredited school project.

The listing of this project by Barbara Newsom in a report for the Council on Museum Education, March 1972, generated considerable attention within the Museum profession.

The East Cleveland Project began again on September 18, 1972. Funds were available through Title IV-A money rather than Title III. The program was enlarged threefold from 300 students to 900 students, drawing from Mayfair Elementary School and Prospect Elementary School in addition to Chambers School. The first and second grades attended the Museum only two mornings a week to allow increased enrollment in the upper grades. Along with the Health Museum and the Museum of Natural History, the CMA is one of the three institutions which have absorbed all third, fourth, fifth and sixth grades in their programs.

Between September and December, the fifth and sixth grades from the three elementary schools rotated: sixth grade attending morning classes and staying for lunch, fifth grade coming in the afternoons. It was the second year many of the Chambers School children had participated in the East Cleveland Project and their familiarity with the Museum was apparent.

Changes were made in the daily schedules for these fall sessions. A full forty-five minutes was given to the Introduction to the Museum on Monday mornings; the other forty-five minute period was spent in the studio. Studio and Ceramics were scheduled two mornings a week, as in the first session. Creative Writing was combined with Movement in the Galleries under a new name --Art, Words, and Movement.-- and was scheduled Tuesday through Friday. Both morning classes stayed for lunch before walking to the Institute of Music for the afternoon.

In one of the sixth grade studio projects, the art teacher reported: "The students were fascinated with the stuffed velvet hangings (from a special exhibition) and produced wonderful stuffed paper constructions, many with humorous pop overtones." Of a later class, the art teacher said they "studied poncho designs in the Pre-Columbian Gallery and constructed some very individualized ponchos or dashikis in the studio.

For six weeks the first and second grades from Chambers, Mayfair and Prospect Schools attended Tuesday and Thursday morning sessions. The six weeks were not successive weeks, but extended from October to December. The teachers stressed meaningful personal experiences and the development of the children's own self-images. The children made full-size self-portraits on paper and showed how they would like to look in the future. Time was spent in the African Galleries to stimulate ideas for masks and also to introduce the idea of tribes. Each class was divided into two tribes, and the inter-personal relationships were discussed. Both teachers working with these younger children felt that a forty-five minute period with each teacher each morning was preferable to one continuous one and one-half hour class. These shorter periods and change of teachers helped retain the concentration level of the children. In all of these sessions the help from the volunteer assistants was indispensable.

Scheduled for 1973 are third and fourth grades from the same three East Cleveland Elementary schools for the two-hour sessions in the morning. First and second grades will return in April and May for six more sessions, coming both mornings and afternoons.

STAFF: EAST CLEVELAND PROJECT

Supervisor: James A. Birch

Asst. Supervisor: Ann K. Chadbourne

Studio: Diane Weaver

Sue Kaesgen

George Woideck

Bill Ruffer

Art, Words and Movement:

Marlo Coleman

Meg Ostrum

Celeste Adams

Ceramics:

Mary Louise Robins

Cerry Karlovec

Introduction to the Museum:

Ann K. Chadbourne

Alex Saulsberry

Jay H ffman

Celeste Adams

Student interns from Hollins College, Wooster College and Glen Oaks School.

Respectfully submitted,

James A. Birch, Assistant Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Ursula Korneitchouk
SUBJECT: Report on the Spanish Language Program

Thanks to a grant from the George Gund Foundation to provide bus transportation and a light lunch, the Education Department initiated an experimental program for Spanish-speaking children from the Inner City.

The bi-lingual program, which lasted through 30 Saturdays of the school year 1972/73, was divided into three courses of ten Saturday mornings each, for age levels 10-13, 6-7, and 8-9. Its goal was to familiarize the participants with the Museum and its collections while helping them to break language barriers and to compare the cultural heritage of the Spanish-speaking community with the cultures of other peoples.

It combined gallery visits and story-telling with studio activities. The children responded joyfully. Average attendance was 22 children per Saturday in the 1972 course.

Respectfully submitted,

Ursula Korneitchouk
Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Dorothy Van Loozen
SUBJECT: Annual Raport, Suburban Public, Private and Independent
Schools, 1972

Januery through May the allotted time for teaching and working on
special projects was:

| | | |
|--------|--------------------------|--------------------------------|
| STAFF: | Miss Celeste Adams | 4 days per week |
| | Mr. James Birch | 2 days per week |
| | Mrs. Helen Borowitz | 2 days per week |
| | Mrs. Nina Gibans | 3 days per week (left March 1) |
| | Mr. Jay Hoffman | 4 days per week |
| | Mr. Shu-Wu How | 4 days per week |
| | Mrs. Ursula Korneitchouk | 4 days per week |
| | Mrs. Evelyn Mitchell | 1 day per week |
| | Mrs. Rita Myers | 4 days per week |
| | Mrs. Vishakha Walker | 4 days per week (left May 1) |
| | Miss Linda Wilson | 2 days per week |

July and August there was a reduced staff because of vecations. No part
time except Linda Wilson four days per week for the last threa weeks of
August.

September through Dacember:

| | |
|--------------------------|--|
| Miss Celesta Adams | 4 days per week |
| Mr. James Birch | 2 days per week |
| Mrs. Helen Borowitz | 2 1/2 days per week (after October 18) |
| Miss Marlo Coleman | 2 days per week |
| Mrs. Joellen DeOrao | 1-2 days per week (aftar October 3) |
| Mr. Tom Hinson | 1 1/2 days per weak |
| Mr. Jay Hoffman | 4 days per week |
| Mr. Shu-Wu How | 4 days per week |
| Mrs. Ursula Korneitchouk | 3 1/2 days per week |
| Mrs. Rita Myers | 4 days per week |
| Mrs. Meg Ostrum | 2 days per week |
| Miss Linda Wilson | 2 days per week |

Since wa now request that all clesses choose a specific subject for the Museum
visits the attached chart of special interests was made after consultation with
each staff member (#1 attached).

SCHOOL
VISITS

In the spring we devoted several staff meetings to discussions of school classes, especially concerning subject matter for Museum visits and ways of limiting groups. An unexpected (but welcome) method of curtailing groups occurred in May when we were requested to refuse admittance to any unscheduled school or youth groups. There were several indignant people but, on the whole, it has proved to be an extremely fair method of limiting traffic in the galleries.

During the summer our printed material for scheduling was revised. Number 2, attached, is "Museum Visits for School Classes." Note that classes requesting surveys are required to be studying a particular field and that the subject of the Museum visit is to be chosen by the classroom teacher. Confirmations were revised into two separate forms. Museum Staff conducted classes (#3 attached) emphasizes that the class size is limited to 30 and that the teacher must remain with the group. For self-guided groups (#4 attached) it is required that there be one adult for every 20 students. Also, on this form we offer to schedule Audio-Visual Programs to enrich the Museum visit. Many teachers have taken advantage of our offer -- usually leaving the selection of tapes up to us. When we send this "Self-Guided" confirmation we always enclose the proper number of Gallery Maps with pertinent galleries starred in red for specific subjects. This is especially helpful for teachers self-guiding groups for widely separated galleries of subjects such as French Art, Italian Renaissance, or Classical Art and Its Influences.

Since the Student Room reservations and milk orders were unnecessarily complicated, we set up a new time schedule (#5 attached). The three lunch periods indicated allow a 15-minute interval between groups for exits, clean up (if necessary) and entrance of next group. For milk we have had to adopt a policy of "no pay-no milk"! Also, due to damage caused by glass breakage and exploding cans, we now require any beverages brought in to be in plastic or cardboard containers.

Finally, since many of our instructors were interested in meeting classes more than once, the attached form (#6) was made. As expected, some instructors requested several series and others requested none.

SHAKER
HEIGHTS

The seven elementary art teachers continue to come to the Museum one Friday a month (two each week) at which time they schedule classes and plan introductory and follow up work. They schedule their entire quota of elementary classes (approximately 130) and also arrange for 25-50 self-guided classes. These groups come in at 10:15 (when the main traffic is out of the lobby) and frequently have an Audio-Visual program before going to the galleries.

Junior and senior high schools come less frequently than in the past. The discipline is not good and the classes are not as rewarding as we would like.

WILLOUGHBY-
EASTLAKE

The elementary program is planned with Uarda Overbaugh, Elementary Art Consultant. All grades 6 (53 classes) were scheduled and the individual classroom teacher chose the subject. Approximately 25 other classes were scheduled from Grades 1 through 5 on a first come-first served schedule basis. Subjects chosen frequently correlated with Social Studies, but other approaches were popular such as "Human Image," "Myths and Stories," "In Search of Animals," and "Materials of the Artist." Since Mrs. Overbaugh gives a slide introduction for every Museum visit she is naturally very busy, but the children are exceptionally well prepared and very enthusiastic about the Museum trips. We have six or seven special projects planned for spring of 1973, involving eight Museum instructors. Each group will have at least three Museum trips, including a morning gallery session, lunch, and afternoon studio work. For elementary class teaching we do our most specialized work with this school system. They are extremely cooperative re bus schedules and discipline (if necessary) with students.

Eastlake Junior High comes frequently. Willoughby North High School and Willoughby South High School come regularly for Humanities, including Oriental and frequently for Language background or Art Appreciation.

MAYFIELD

We schedule approximately 40 classes from Mayfield -- all Grades 3 and 5. Planning is done with Mrs. Gressle, principal of Gates Mills School. We gave her 50 copies of "Museum Visits for School Classes" so that each classroom

teacher could pick a subject, but almost all chose to stay on familiar ground and correlate with social studies. Consequently, most third grades come for "American Scene" and most fifth grades for "Ancient Civilizations." One third grade and one fifth grade come in the bus together to avoid overcrowding in the galleries. The sixth grades are now in the Middle School and they favor the Humanities approach.

PARMA

The quota for Parma is 50-60 classes (Museum Staff conducted) plus at least 25-30 self-guided. In order to avoid using the quota for classes who are simply wanting a field trip, all are required to clear through Mr. Charnigo, Art Director and a former Education Department Staff member, who checks on the preparation of the groups. This in no way limits the trips to art classes. We have more senior high classes from Parma than from any other suburb and we have as many for Mythology, Humanities and Literary background as for Art History and/or Appreciation.

EAST
CLEVELAND

In addition to the three elementary schools who come to the Museum on the extended school year program, we always have a great many classes requesting "African Art" and "Introduction to CMA". This suburb has quickly changed and is now 58%-60% black so that teachers feel the children should have a knowledge of African Art.

The Shaw Senior High Language classes, under the direction of Mrs. Molho, continue to come to the Museum for series of talks as follows:

French, 3rd and 4th year students I, French Medieval and Renaissance Art, including tapes "Dijon Mourners," II French 18th century art, including tape "Rococo," III French 19th century art, including tape "Three Paintings of Cézanne."

Spanish 3rd and 4th year students - I Spanish Painting, including tape "Holy House of Nazareth," II Moorish Influence on Spain, *and III*, including tape "Pre-Columbian Art."

CLEVELAND
HEIGHTS

After a period of time with reduced field trips due to levy failures, it has been most difficult to re-establish any good rapport with this school system. All scheduling is done by school secretaries and we have difficulty reaching the classroom teachers to ascertain subjects. Discipline is not good and classes are not well prepared.

OTHER
SUBURBS

Suburbs with a regular schedule of classes are:

South-Euclid-Lyndhurst: Brush Senior High is especially well prepared.
Orange: Senior High comes each semester for Humanities, especially Oriental

Rocky River: Elementary for social studies background, Junior High for Oriental

Euclid: Junior and Senior High for Language, Art, Humanities

Chardon: Middle School and Senior High. All well-behaved and well prepared.

Bedford: Elementary classes 36-40 are still arranged with the Art Supervisors. They like to send Grades 3 to 6.

OUT OF
TOWN

Painesville: All grades 5 (approximately 12) are scheduled. Mrs. West, art supervisor, always self-guides for the last part of the visit.

Lorain: Sends all grades, usually for social studies background. They enjoy the Student's Room.

Varmillion: They plan day long trips for the Junior High, usually 60 in the morning and 60 in the afternoon.

West Geauga: Sends especially the Senior High for Art and Humanities. One teacher, Mr. Buller, self-guides so frequently that we almost regard him as a staff member.

OUT OF
STATE

We continue to have visits each semester, or at least each school year, from Pennsylvania as follows: Erie - McDowell Senior High and Iroquois Senior High; Cochranton - Senior High; Edinboro - Elementary; Union City - Senior High; Albion - Senior High. Bemus Point Senior High Art classes come each semester from New York, and Louisville, Kentucky sends a Senior High class each year.

CATHOLIC

Although the Cleveland Board of Education is the largest school system in Ohio, we have many more classes for Catholic Schools of the Cleveland Diocese (eight counties) which is the second largest school system in the state. Very few of these schools have buses, so transportation is by car pool or chartered buses.

Elementary parish schools on frequent visits are: Gesu, St. Felicitas, St. Catherine, St. Jerome, St. Ann, St. Edward, St. Luke, Holy Trinity, St. James, St. Therese, St. Benedict, St. Louis, St. Dominic and Christ the King.

Secondary schools are all private. The school with which we now have more contacts than any other one secondary school is Beaumont School for Girls in Cleveland Heights. This school is staffed by Ursuline nuns, a teaching order, along with lay teachers. They are especially interested in cultural enrichment and pilot programs for the girls of high scholastic rating in a college preparatory school. We are now in the second year of a series for Spanish students. Spanish II students come for three visits and Spanish III students have four talks. We also have series for History, Humanities and Literature and currently are planning a new approach for an elective Art History class for seniors. All classes have preparatory and follow-up work.

Ursuline Academy of the Sacred Heart closed in June, 1972 but, prior to that time, we continued to have several classes for Humanities and Art. Most of the girls transferred to Villa Angela and this school continues in the tradition of Sacred Heart. Boys come frequently from Cathedral Latin, St. Ignatius and St. Joseph, St. Edward and Holy Name; Cleveland Central Catholic High (composed of four former schools) comes for a variety of subjects, especially inspired by Sr. Alberta, who heads the Art Department.

Out of town, Elementary. Regular classes come from Akron, Ashtabula, Canton, Elyria, Lorain, Mansfield, Massillon, Strongsville, Wickliffa and Willoughby. Secondary visitors who come regularly are Lake Central Catholic High School for a series on Contemporary Art and Lorain Central Catholic High School for Humanities.

Out of State, Pennsylvania. Two schools come each semester, Villa Maria High School from Villa Maria, Pennsylvania comes for Humanities and Villa Maria Academy from Erie sends the entire sophomore class for "Introduction to CMA." New York: Archbishop Carroll High School comes from Buffalo each year. This school is co-educational.

INDEPENDENT SCHOOLS

Laurel continues to send classes from all grades, especially those arranged by Mrs. Biehle, Art Department. Hathaway Brown sends mostly elementary classes, planned by Mrs. Herrick. The Hawkan School program is primarily arranged with Mrs. Buchanan and is increasing each year in size and in specific planning. University School comes occasionally, as does Western Reserve Academy from Hudson.

The Lutheran schools are scheduling in increasing numbers -- elementary through senior high. We are very favorably impressed by their preparation and good behavior.

SUMMER
GROUPS

Summer groups continued to be irregular, poorly prepared and often poorly disciplined. Fortunately, since we now have the rule that all groups must schedule in advance we hope this will mean that leaders will give some thought and planning for the Museum trip. Unfortunately, since we are now the only free cultural institution, we must assume that many groups will come here as the only chance for a field trip!

PLANS

We look forward to many series for classes of all ages and for a variety of subjects. Some will be for high I. Q. students, others for slow learners. Some are planned for the handicapped, such as limited sight or hearing impaired. Some groups will have a combination of gallery and studio work, while some will be entirely academic for high school seniors at a college level. Since we cannot possibly provide Museum Staff guidance for all classes who wish to schedule, we are grateful that those CMA Instructors who so desire will have the opportunity to pursue an individual and creative project with the ages and type of class requested.

Respectfully submitted,

(Mrs.) Dorothy Van Loozen
Assistant Curator for Administration
Department of Art History and Education

Special InterestsAvoid

| | | |
|--------------|---|--|
| Adams | Humanities Approach/French & Northern European. American, any "Western" art (Secondary Schools & Colleges) | Oriental, African, Pre-Columbian |
| Birch | Romanesque-Renaissance (Italian), Contemporary (Elementary Grades), Oriental (Elementary Grades only) | African, Pre-Columbian |
| Borowitz | Renaissance and Baroque (Secondary Schools & Colleges) | Oriental, African, Pre-Columbian |
| Coleman | General Tour, Armor Court, Ancient (esp. Primary Grades) Later: 19th and 20th Century, Oriental (?) <i>African? (Elementary) Contemp</i> | Adult Groups for special subjects |
| DeOreo | Oriental. After Nov. 1: any "Western" art | African, Pre-Columbian |
| Hinson | Any "Western" art, Contemporary (Primary Grades through High Schools), 18th Century | Oriental, African, Pre-Columbian |
| Hoffman | Contemporary, 19th-20th Century | Oriental, African, Pre-Columbian |
| How | China, Japan, India (?), Pre-Columbian (Secondary and up) | Western Art |
| Korneitchouk | Language (French, German, Spanish), any "Western" art, Pre-Columbian | Oriental, African, American |
| Myers | Pre-Columbian, Oriental, African, Decorative Arts, American, French | Prints |
| Ostrum | Ancient-Medieval (esp., Primary Grades), 19th Century French Art | Oriental, African, Pre-Columbian |
| VanLoozen | Decorative Arts, Christian Art, Renaissance Painting (Secondary Schools and Colleges) | Oriental |
| Wilson | African, Pre-Columbian | Oriental |

Brochures

Brochures on the art of various cultures are available for the use of teachers. Inquiries may be made at the Sales Desk.

Sales Desk

Catalogues, brochures, color prints, post cards, Christmas cards, *Bulletins*, books and framed reproductions are for sale at the desk near the North Lobby. A list will be mailed on request.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education



MUSEUM VISITS FOR SCHOOL CLASSES 1972-1973

Topics for Museum visits may be selected from the five groups of subjects listed in this folder. The Museum teachers will adapt the talks to suit various age levels but it is suggested that primary grades choose subjects from those starred. *

I. GENERAL TOPICS

- * Introduction to an Art Museum
- * Many Ways of Seeing
- * Materials of the Artist
- * Art for Children
- * In Search of Animals
- The Image of Man
- Myths and Stories in Art
- The Work of Individual Artists
- Introduction to the Oriental Galleries

Museum Membership

Annual membership is \$15.00 per person. Membership gives you a subscription to the illustrated *Bulletin* published by the Museum, a monthly Calendar of Events, special concerts, lectures, and art films, and many other privileges.

THE CLEVELAND MUSEUM OF ART
11150 East Boulevard
Cleveland, Ohio 44106

II. Major Collections

The Museum Staff also offers talks on:

Painting, Sculpture, Decorative Arts, Prints, Drawings, Textiles

III. Related Studies

Lectures related to studies in language, literature, music, social studies, and history may be arranged upon advance request. Effort will be made to relate the Museum collections to subjects studied, but the Museum visit will naturally be concerned with the special qualities of original works of art.

IV. Survey of historical periods and styles— Classical, Medieval, Renaissance, African, Near Eastern, Oriental, 20th Century, etc.

It is required that classes requesting such a survey will be studying that field and will be prepared for their Museum visit.

V. Other Approaches

Classical Art and its Influences
A Study of One or Two Objects in the Museum
Eastern and Western Art: Some Comparisons
Art and Religion
Art Today
Recent Accessions
Special Exhibitions

Audio-Visual Tapes

Color slides are accompanied by explanatory narrative tapes by members of the staff. These performances are free of charge and are designed to acquaint the visitor more intimately with works of art in the Museum collections.

Museum facilities available to teachers:

Art Library

The Art Library is open to members and for reference or research. Books and magazines do not circulate. The Library is open from 10 a.m. to 5:45 p.m. on Tuesday, Thursday and Friday; from 10 a.m. to 9:45 p.m. on Wednesday; from 9 a.m. to 4:45 p.m. on Saturday; and from 2 p.m. to 5:45 on Sunday except during Case Western Reserve University recess, and intercession. The Museum and Library are closed on Monday.

Slide Library

Slides may be rented for educational use. Teachers may select and borrow slides for a nominal fee. Students are not permitted to use the slide room.

Tuesday-Friday: 10:00 - 5:45
Saturday: 9:00 - 4:45

To schedule Museum visits, staff-conducted or self-guided, write or telephone for an appointment:

The Cleveland Museum of Art
Department of Art History
and Education
11150 East Boulevard
Cleveland, Ohio 44106

Telephone: 421-7340

Appointments must be made well in advance of visit. No dates can be reserved without a definite subject chosen by the classroom teacher.

A Service for Teachers and Group Leaders

Instructors are available for consultation by appointment at the Department of Art History and Education. The service has been arranged especially to help teachers and group leaders who plan to conduct their own classes in the Museum. Since it is impossible to schedule Museum Instructors for all groups requesting tours, it is hoped that this service will be useful to teachers in the Cleveland area. Please telephone for an appointment.

For Teachers Bringing Groups (Museum Staff Conducted)

The Museum collections are free at all times. An admission charge may be made for special loan exhibitions. We welcome your visit and are happy that you are able to bring your school group to the Museum. We hope that the following information will help to make your visit pleasant and rewarding.

Time

The Museum opens at 10 a.m. Tuesday through Friday. Classes conducted by a Museum instructor last about one hour. If your schedule allows you to spend extra time in the Museum, we ask that you remind your students to be courteous and quiet so that other visitors or classes in the galleries will not be disturbed.

Bus Parking

If your group will arrive by bus, the driver should leave you at the **North Entrance** (the door to the Education Wing), then park on a nearby street, and return to the North Entrance to pick up his passengers. Establish a definite meeting time with the driver for your return trip.

Checking

As checking space is limited, classes should leave coats, boots, etc. in bus whenever possible.

Students' Room (for Packed Lunches)

Lunch facilities for school groups are limited. Arrangements must be made in advance with the Education Department. Note: The Cafeteria is not available to school groups.

Class Size and Discipline

Each class must be accompanied by a teacher who will remain with the group in the Museum. The maximum size of a class to be conducted by a Museum instructor is **thirty**. The Museum requests that the adults accompanying each class take every precaution to control the conduct of the class. Touching art objects, running, chewing gum, smoking, and causing disturbances are naturally forbidden at all times to all visitors. **Students are not allowed to use the elevators.**

If you have scheduled a survey of historical periods or styles it is required that your class will be studying that field and will be prepared for their Museum visit.

Consultations with Staff Members

Instructors are available for consultation by appointment at the Department of Art History and Education. Please telephone for an appointment—or please call if you wish to discuss your class preparation and/or follow-up work on the telephone.

The Slide Library

Regulations concerning the use of the slide collection are posted in the slide library. In general, they allow teachers to select and borrow a limited number of slides for a nominal fee, for educational use. High school students are not permitted in the slide room; college students may use the slide room only on specific occasions with the written permission of their instructor. The slide library is open Tuesday through Friday from 10 a.m. to 5:45 p.m., and Saturday from 9 a.m. to 4:45 p.m. The slide library is closed on Sunday and Monday.

For Teachers Conducting Groups (Self Guided)

The Museum collections are free at all times. An admission charge may be made for special loan exhibitions. We welcome your visit and are happy that you are able to bring your school group to the Museum. We hope that the following information will help to make your visit pleasant and rewarding.

Time

The Museum opens at 10 a.m. Tuesday through Friday, and at 9 a.m. on Saturday. Self-guided groups are usually scheduled between the hours of 11 a.m. and 1 p.m. when the galleries are comparatively free of scheduled lectures.

Bus Parking

If your group will arrive by bus, the driver should leave you at the **North Entrance** (the door to the Education Wing), then park on a nearby street, and return to the North Entrance to pick up his passengers. Establish a definite meeting time with the driver for your return trip.

Class Size and Discipline

Each class must be accompanied by a teacher who will remain with the group in the Museum. Self-guided groups must provide one adult (teacher, assistant, or parent) for every twenty students. The Museum requests that adults accompanying each class take every precaution to control the conduct of the students. Touching art objects, running, chewing gum, smoking and causing disturbances are naturally forbidden at all times to all visitors. Students are not allowed to use the elevators.

Photography, with careful supervision is permitted, but flash is not allowed. (No photography in loan exhibitions.)

Students' Room (for Packed Lunches)

Lunch facilities for school groups are limited. Arrangements must be made in advance with the Education Department. **Note:** The Cafeteria is not available to school groups.

Audio-Visual Programs

Color slides are accompanied by explanatory narrative tapes by members of the staff. If you wish to include a slide-tape program in your visit, please call the Department of Art History and Education well in advance of your visit. A list of available programs can be obtained at the Department offices.

Brochures

Brochures on the art of various cultures are available for the use of teachers. Inquiries may be made at the Sales Desk.

Consultations with Staff Members

Instructors are available for consultation by appointment at the Department of Art History and Education to help teachers and group leaders who plan to conduct their own classes in the Museum. Please telephone for appointment.

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Time: 11:15-11:45
12:00-12:30
12:45-1:15

Date _____

Time: 11:15-11:45
12:00-12:30
12:45-1:15

School or group

Grade

Number in group

Person in charge

Milk (White) 1/2 pts.

Total

Money must be paid in full at desk on Classroom Level before group goes to Students' Room. Since the ordering of milk is a courtesy service provided for groups, the total amount of order must be paid.

NOTE: Any beverages brought in must be in plastic or cardboard cartons.

MEMORANDUM

DATE: September 8, 1972

TO: Education Staff

FROM: D. VanLoozen

SUBJECT: Special Teaching Projects (Please use a separate page for each suggested project)

Grade of school class: _____

Type of student (i.e. inner city? high I.Q.? slow learners?) _____

Subject matter of Museum project _____

Number (approximate) of Museum visits _____

Time arrangement (i.e. monthly? weekly?) _____

Visits to school? (for introduction or follow-up) _____

Comments: _____

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Janet L. Mack
SUBJECT: 1972 Annual Report

The classroom level of the Education Wing continued to be a particularly busy part of the Museum during 1972. The Exhibit area provides space for small exhibitions and in 1972 six exhibits were installed there.

| | |
|--------------------------|--|
| January 11 - March 12 | - Museum Class Work |
| March 21 - May 21 | - Weaving |
| May 23 - June 11 | - Annual Exhibition of the Textile Arts Club |
| June 20 - August 27 | - Source Material for Studio Projects |
| September 5 - October 29 | - Swedish Textiles |
| November 7 - December 31 | - Museum Class Work |

The year began and ended with exhibits of work by children who had attended the Museum's Saturday and Summer classes. The summer show "Source Material for Studio Projects" was planned to assist summer classes with a variety of visual material selected from the Extension Exhibitions Department.

Textiles played a prominent part in exhibits this past year. A weaving show prepared by the Extension Exhibitions Department, the annual show of the Textile Arts Club, and an exhibit of textiles from Sweden all proved to be very popular shows.

The Audio-Visual programs continued to be of interest to the public as well as serving Museum classes. A sign in the North Lobby listing programs related to special exhibitions has greatly increased attendance at these

programs. A number of visitors from other institutions have shown real interest in the audio-visual area and many have spent a day or two studying the taped programs and learning about their production.

A revised folder listing A-V programs was printed to include new tapes that had been produced, and we will soon need to include additional pages in it to bring it up to date. There are now eighty programs available, the following ones having been completed in 1972:

Surrealism - Edward Henning

May Show, 1972 - Edward Henning

English Art and Society During the 18th Century - Celeste Adams

An Egyptian Priestess - James A. Birch

A Royal Prayer Book - Judith deVere

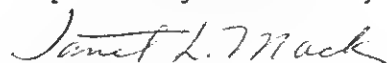
Three Miniature Styles - Persian, Mughal, Rajput - Janet L. Mack

The Roots of Contemporary Art (The Guggenheim Show) - James A. Birch

Four other tapes were recorded and are now being completed. Several earlier tapes are also being revised to improve the sound.

Mr. Gordon Stevens has continued to work on the installation of wires in the Auditorium, Lecture Hall and Recital Hall. Lecturns have been installed, movie viewing equipment is now set up in the Lecture Hall, and audio-visual programs can be shown regularly in the Recital Hall so that very large groups can be accommodated. Mr. Stevens has been assisted by Mr. Harold Hazelhurst and Mr. Edwin Martin. Mr. Martin has also assisted Miss Mack in installing the exhibitions, and all of the people working in the lower Education area are ready to fill in and assist wherever needed.

Respectfully submitted,



Janet L. Mack
Supervisor, Education Exhibits

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Education
FROM: Adele Z. Silver, Editor, Education Publications
SUBJECT: Annual Report

By the end of 1972, only one new brochure had been published and added to the Department's series: "Introduction to American Art in the Cleveland Museum of Art." The reason for the long delay was the sad familiar reason for all delays in printing Education materials: they come last on a long list of Museum printing priorities, because they are generally without deadlines and perhaps because we are, generally speaking, without power or the Nietzschean will to power. If one has to choose between Nietzsche and slow brochures, I guess slow brochures is the more humane choice.

"Arms and Armor" has been in the Print Shop since November or earlier (memory boggles), and is not yet being worked on. "African and Oceanic Art" is ready for the Print Shop but is being held in my office until there is a real chance it can get some attention from the printers. One possible way out of this dilemma is to include the "African and Oceanic Art" brochure in the Department's proposal on the African exhibit to the Ohio Arts Council.

The Plain Dealer series continued each month, more or less regularly, to feature an object in the Museum, with a brief accompanying article written by a Department staff member. The green booklet, "Educational Activities of The Cleveland Museum of Art," continues

to be requested and handed out with frequency; it seems to interest many museum educators. And the brochures, those pitiful stepchildren, are at least loved at the Sales Desk. Figures follow, with comments where appropriate:

Classical - 549 sold

Egyptian - 954 sold

Both were (well-) written by Martha Carter before the Brochure project was born; we have asked to have them included with our Brochures at the sales desk, which gives them more exposure than they have ever before had. Their black and white photo covers are not nearly so attractive as Janet Mack's designs, but still they sell respectably well.

Art of the Twentieth

Century - 300 sold

This brochure was out of print for months, because the Print Shop did not have time to reprint it. The Sales Desk had many more requests for it than they could fill.

India - 1114 sold

China - 1447 sold

American- 35 sold -

This "hit the newsstands" in mid-December so the figure reflects a tiny number of selling days.

Respectfully submitted,

Adele Z. Silver
Editor, Education Publications

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Martin Linsey
SUBJECT: 1972 Annual Report

Our first 16mm sound and color movie, "The Dance of Shiva," was made under the direction of Jay Hoffman and Martin Linsey. Vishakha Walker not only performed the dance, but wrote and narrated the script as well. Keith Richards of the Cleveland Board of Education was the photographer.

Martin Linsey was active on several photographic projects. These include the production of duplicate slides for slide tapes, lectures, and requests from other institutions. The special program developed for the East Cleveland Schools was photographed at various times to provide running visual commentaries that will make up exhibits to be used in the Educational Exhibition area. Many miscellaneous photographs were made to provide visual material for slide tapes, museum bulletins, brochures, and articles.

Most of the color slide making consists of taking original photographs in the galleries and other areas in the Museum. Mr. Linsey also filmed a short 16mm color movie in connection with the Miro' show that has been used extensively as a TV commercial for the Museum.

Paul How and Jay Hoffman have prepared their own slides when needed for their members' courses.

Respectfully submitted,

Martin Linsey

THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: Curator of Art History and Education, Janet Moore

FROM: The two special teachers assigned to the Museum by the Cleveland Board of Education to work with the Elementary, Junior and Senior High School Pupils in the Cleveland Public School System.

Compiled by Roland K. Ruhrkraut

SUBJECT: Annual Report for 1972

Contents of Report:

Personnel and assigned areas of work

Statistics

Comments

Personnel

Mr. Alexander Saulsberry, is now at the mid-point of his third year of Museum service. Although Mr. Saulsberry's background is built chiefly on Elementary Art Education, he has been conducting classes with Junior and Senior High groups as well. In the course of this past year Mr. Saulsberry has been engaged in the production of several radio and television programs for the Cleveland Board of Education. He did one radio program on the artist, Richard Hunt, and a second on another artist, Charles White. These programs include the use of slides of the artist's works and will be used exclusively by Cleveland Public Schools. A television program on African Art was also made by Mr. Saulsberry using objects from the Extension Exhibitions Department. This program is aired over Channel 25 (WVIZ) and is available to all schools in the Greater Cleveland viewing area. Mr. Saulsberry has presented programs to various adult groups including sixty five Foreign Teachers and Social workers at Karamu House. In November of 1972 Mr. Saulsberry attended the Conference of Ohio Museums in Columbus, Ohio

Mr. Roland K. Ruhrkraut, is completing his sixth year at the Museum and is primarily responsible for Junior and Senior High classes from the Cleveland Public Schools. In addition to these duties Mr. Ruhrkraut is also the Chairman for the Cuyahoga County Regional Scholastic Exhibit. This assignment takes him away from the Museum for approximately two months. Mr. Ruhrkraut is in contact with the majority of the two hundred public, private and parochial secondary schools in Cuyahoga County. During the six days the Exhibit is on view there are roughly 5,000 visitors who come to see it. Mr. Ruhrkraut has been working on a new project for the Cleveland Public Schools involving the research and making slides for environmental influences on Architectural developments in Japan. In November Mr. Ruhrkraut participated in the Ohio Art Education Association Convention which was held in Cleveland. He worked on a multi-media presentation for the entire group and also presented another topic for a special interest group. Mr. Ruhrkraut also gathered and hung an exhibit of art work from secondary students in the Greater Cleveland Area at this convention. The Golden Age Show again had the services of Mr. Ruhrkraut in the capacity of judge for crafts and three-dimensional art work. Mr. Ruhrkraut also participated in the Museum In-service Program for one session dealing with African Art.

Statistics

| | | |
|---------------|--------|---------|
| ForChildren | | |
| Elementary | Groups | Numbers |
| In Museum | 196 | 6,602 |
| Out of Museum | 41 | 1,799 |
| Junior High | | |
| In Museum | 38 | 1,565 |
| Out of Museum | 5 | 198 |

| | | |
|---------------|----|-----|
| Senior High | | |
| In Museum | 16 | 451 |
| Out of Museum | 23 | 843 |

Totals Statistics for Children

| | | |
|----------------|-----------|--------------|
| In Museum | 250 | 8,718 |
| Out of Museum | <u>69</u> | <u>2,831</u> |
| Combined Total | 319 | 11,549 |

Adult Statistics

| | | |
|----------------|----------|------------|
| In Museum | 5 | 247 |
| Out of Museum | <u>8</u> | <u>512</u> |
| Combined Total | 13 | 759 |

Grand Total 332 12,308*

* Note:

This grand total does not include figures from the Scholastic Art Exhibit nor those figures which may have resulted from Cleveland Classes which were conducted by regular Museum Staff.

Comments

The Cleveland Board of Education has continued to provide transportation for Elementary classes on a regular schedule. There has been a slight drop in the total numbers from last year and part of this may be due to the increased costs of transportation for those secondary classes which must pay for their own transportation. Another factor contributing to the decrease in total numbers is the fact that visits outside the Museum were curtailed somewhat due to the production of the various radio and television programs, plus curriculum involvement this past year.

Respectfully Submitted,

Roland K. Fuhrkraut
 Roland K. Fuhrkraut
 Cleveland Public Schools

THE CLEVELAND MUSEUM OF ART
Department of Modern Art

TO: Curator of Education
FROM: Edward B. Henning
SUBJECT: Annual Report, Adult Motion Picture Program, 1972

During the late winter and spring of 1972 the film series was devoted to films that had been produced in recent years in the countries of Eastern Europe: Poland, Czechoslovakia, Hungary, Yugoslavia, and Bulgaria. There has been a burst of film making in these countries recently, with some talented directors and actors emerging, yet relatively few are familiar in this country. The Museum program was intended to introduce some of these directors, actors, and films to the Cleveland public.

During June and July a program of musicals and comedies from Hollywood in the 1930's was presented. Nostalgia proved to be still popular for this program attracted large audiences made up of both young people and those of middle age. Busby Berkeley's productions figured prominently in the series as did such "stars" as Fred Astaire, Ginger Rogers, James Cagney, Cary Grant, Jean Arthur, Dick Powell, Ruby Keeler, and Al Jolson. Among the directors were Lewis Milestone, Howard Hawks, and Frank Capra.

In the fall of 1972 we began a series which was to continue throughout the year, ending in the spring of 1973. The main thesis of this series was to define, by example and occasional contrast, the Nouvelle Vague (New Wave) of French films of the 1960's. An attempt was made to show

films that had received little or no exposure in the Cleveland area. Major films by directors such as Louis Malle, Jean-Luc Godard, Alain Resnais, François Truffaut, and Eric Rohmer were contrasted stylistically with films by Orson Welles, Luis Bunuel, Michelangelo Antonioni, and Volker Schlöndorff. This kind of juxtaposition emphasized the fast-paced films by the young French directors who acknowledge their debt to Alfred Hitchcock and many American films of the 1930's.

Respectfully submitted,

Edward B. Henning
Curator of Modern Art

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT
1971 and 1972

I. PROGRAM FOR ADULTS

| <u>In Museum</u> | <u>1971</u> | | <u>1972</u> | |
|--------------------------------|---------------|-------------------|---------------|-------------------|
| | <u>GROUPS</u> | <u>ATTENDANCE</u> | <u>GROUPS</u> | <u>ATTENDANCE</u> |
| 1. University Courses, CWRU | 659 | 21,710 | 729 | 20,723 |
| 2. Courses for Members | 141 | 5,003 | 161 | 5,319 |
| 3. Gallery Talks | 98 | 5,133 | 132 | 4,840 |
| 4. Auditorium Lectures | 16 | 3,001 | 22 | 3,087 |
| 5. Motion Picture Programs | 33 | 11,975 | 40 | 14,017 |
| 6. Other Talks or Programs | 717 | 22,078 | 641 | 16,086 |
| <u>Outside Museum</u> | | | | |
| 1. Courses | 52 | 4,508 | -- | -- |
| 2. Other Talks or Programs | 22 | 2,855 | 21 | 1,392 |
| <u>Totals, Adults</u> | | | | |
| 1. Total Adults in Museum | 1,664 | 68,900 | 1,725 | 64,072 |
| 2. Total Adults outside Museum | 74 | 7,363 | 21 | 1,392 |
| 3. Total Adult Attendance | <u>1,738</u> | <u>76,263</u> | <u>1,746</u> | <u>65,464</u> |

II. PROGRAM FOR YOUNG PEOPLE

| | | | | |
|--|--------------|---------------|--------------|---------------|
| <u>School Groups in Museum</u> | | | | |
| 1. Cleveland Board of Education Schools, Staff-Guided | 323 | 10,897 | 244 | 8,281 |
| 2. All other Public Schools, plus Catholic and Independent Schools, CMA Staff-Guided | 1,281 | 33,093 | 1,502 | 38,138 |
| 3. Cleve. Bd. of Ed. Schls., Self-Guided | 99 | 2,597 | 122 | 3,016 |
| 4. All other Public Schls., plus Cath. and Ind. Schls., Self-Guided | 555 | 16,941 | 615 | 20,343 |
| <u>School Groups outside Museum</u> | | | | |
| 1. Cleve. Bd. of Ed. Schools | 68 | 3,115 | 73 | 3,137 |
| 2. All other Schools | -- | -- | 3 | 470 |
| <u>Activities for Young People</u> | | | | |
| 1. Classes, Fall and Spring | 521 | 6,984 | 470 | 8,072 |
| 2. Auditorium Programs | 10 | 1,840 | 21 | 4,931 |
| 3. Summer Classes | 391 | 4,649 | 322 | 4,860 |
| <u>Totals, Young People</u> | | | | |
| 1. Total Young People in Museum | 3,180 | 77,001 | 3,296 | 87,641 |
| 2. Total Young People outside Museum | 68 | 3,115 | 76 | 3,607 |
| 3. Total Young People Attendance | <u>3,248</u> | <u>80,116</u> | <u>3,372</u> | <u>91,248</u> |

| | | | | |
|------------------------------------|--------------|----------------|--------------|----------------|
| III. <u>GRAND TOTAL ATTENDANCE</u> | <u>4,986</u> | <u>156,379</u> | <u>5,118</u> | <u>156,712</u> |
|------------------------------------|--------------|----------------|--------------|----------------|

Audio-visual attendance: 286 groups; 7,340 total.
(This does not include individual visitors.)